

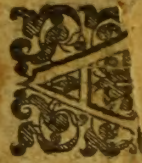


seventh yeeres *Sabbath*, and the yeere of *Jubilee*. These Feasts them, commanding, that in those three principal Feasts, every preter it, that were cleane and sound, and from twenty yeere should appeare there where the Tabernacle or Temple was, v great Parish, *Deut. 16* hereby to retaine an *unitie* in diuine *tenacity*; with encrease of *joy* and *charity*; being better *confirmed* they here saw to be the same which at home they had learned ned against the errors of the Heathen, and idolatrous feasts c after added vpon occasions, by the Church of the Iewes, their of their calamities receyued from the Chaldeans, their Feast others, as shall follow in their order.

They began to celebrate their Feasts at Euen: so *Moses* is *uen to Euen* shall yee *celebrate your Sabbath*; imitated in the holy Euens; yet the Christian Sabbath is by some supposed to be cause Christ did rise at that time. As for the causes of Feasts That the Time it selfe should in the revolution thereof be a *fe* *dulnesse*; *This is the * day which the Lord hath made, let vs* And what else is a festiuall day, but a witness of times, light misse of life? a token of publike thankfulness for greatest to the imitation of our noble ancestor the Christian Worthie Ethnike and ignorant, which thus, by what wee doe, may be visible heauen to the spirituall man, that in festiuall ioyes *the* *vayle*; and here *rides* is turned into a *rides*, whiles in the be tasteth the first fruits of glory, & with his *Te Deums* and *Hail sed Song of the Lamb*; whiles Time it selfe puts on her festiuall a admonisheth the present ages, teacheth by example, quickne neth hope, inciteth charity, and in this glimpe and daw that Sunne of Eternitie, when Time shall bee no longer, be euerlasting. These the true causes of festiuall Times.

C H A P. V.

Of the Festivall dayes instituted by God.



As they were enioyned to offer a Lamb in the Euening euery day, with other Prayer had the *SABBATH* in the

sequen

trise

ye

CHAP. IV.

Of TIME in its various Moods, and how to beat them.

SECT. I. Of the Measure and Proportion of COMMON-TIME and its various Moods.

COMMON-TIME *, is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to one *Semibreve*, (which is the *Measure-Note*, and guideth all the rest) it being called a *Whole Time*, or the *Time-Note*.

But to give every Note its due *Measure of Time*, you must use a constant *Motion* with your *Hand*, or *Foot*; once down, and once up in every *Bar*; which *Motion* is called *Time and Measure*.

I told you before, that the *Time and Measure of the Semibreve*, (which is the *Measure-Note in Common-Time*) was so long as you may leisurely tell 1, 2 : 3, 4 : therefore the *Motion of your Hand*, or *Foot*, is to beat two with your hand down, and two up, in every *Bar*; so that you are as long down as up; which sort of *Time* is known by the several *Marks or Moods* called *Quadruple Proportion*, being measured by *Four*.

The First Mood or Mark, is the *Adagio Mood*, which denotes a very slow Movement. The second Sort is the *Largo Mood*, being half as quick again. The third Mood, is the *Allegro Mood*, or *Retorted Mood*, being as quick again as the second; so that you may tell 1, 2 : 3, 4 in every *Bar*, almost as fast as the *Motion of a Watch*. It is sometimes marked with a large Figure of 2; and sometimes contains but two *Crotchets* in a *Bar*. See the Examples of the several Moods of *Time* Page first; by the Help of which, and observing other Lessons in *Common Time* you may be able to beat and perform any Lesson in this Sort of *Time*, still dividing the *Semibreve* into as many lesser Notes as you please, according to its *Measure-Note*.

Syncopation,

* There are two sorts of *Time*, in Musick, viz. *Common Time*, and *Triple Time*. *Common Time* contains the quantity of one *Semibreve*, or two *Minims*, or four *Crotchets* in a *Bar*; the two first are to beat with the *Hand* or *Foot* down, and the two last with it up. The first Mood or Mark for *Common Time*, is a simple C, and denotes a slow grave Movement. The *Crotchets* in this Mood are to be sung in the *Time of Seconds*; so that 60 *Crotchets*, 30 *Minims*, or 15 *Semibreves*, are to be sung in the *Time of a Minute*. The second Mood, which has a *Line* drawn across the

Notes, is very difficult for young Beginners, by reason your hand or foot is either up or down, Note is sounding : But the foregoing Examples are sufficient to give you a right Understanding of them, by telling 2, with the Hand down, and 3, 4, with it up.

Sect. 2. Of the Measure and Proportion of TRIPLA TIME, in its various Moods.

TRIPLA TIME is measured by odd Numbers, as 3, 6, 9, &c. each Bar including either 3 Semibreves, 3 Minims, 3 Crotchets, or 3 Quavers ; two of which must be sung or played with the Hand or foot down, and one up ; so that you are just as long again down as up.

The first, and generally the slowest mood in Triple Time is called *Sesquialtera Proportion*, being a Triple Measure of three Notes to two such like Notes in *Common Time*, and sung or played in the same time ; which is one fourth Part quicker in every Bar.

This Mood is called *Three to Two*, and includes three Minims in a Bar, which are performed in the same Time as two Minims in *Common Time* ; two beat down, and one up ; marked thus : 3

The second sort of Triple Time, is called *Three from four*, each Bar containing three Crotchets, or one pointed Minim ; two beat down, and one up ; marked thus : 3

The third sort, is *Three from Eight*, each Bar including three Quavers ; two down, and one up ; and are marked thus : 3

These being all the Moods that are commonly used in *Vocal Musick*.

And

Middle of the C, denotes a brisk movement ; the Time is to be beat and sung about half as fast again as in the slow Mood ; and when the C, is inverted, or turned backwards, or marked with a large Figure of 2, it denotes a very quick Movement, and is to be beat or sung about as quick again as the slowest Mood. Note, That the Mood in *Common Time*, which denotes a brisk Movement, called the *Largo Mood*, is now generally fixed to all *Psalm Tunes* that are in *Common Time* ; in which the Crotchets, and so all other Notes in proportion, have been from a long Time past, and now for the most Part, are sung in the time of Seconds.

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Measure, in all these different Moods, are divided into three equal Parts, called from that Property *Triple Time* : the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up. Three Minims in a Bar are marked thus $\frac{3}{2}$ and are to be sung near as quick as Crotchets in slow *Common Time*. Three Crotchets in a Bar are marked thus $\frac{3}{4}$, and are to be sung about as quick as Crotchets in brisk *Common Time*, or the *Largo Mood*.

And though these *Directions* import, that your *Hand* must be always down at the first *Note* in every *Bar*, a practice to *beat* every *Beat* down, both in *Common Time* and in *Triple*; But I think it is not very material how a person beats, or what *Motion* he uses, so he keeps but a true *Movement*, to answer both *Notes* and *Rests*: For, unless a person can count *Time* in his thoughts, as he sees it, it is impossible either to *beat*, or perform in *Consort*.

CHAP. V.

Of the several KEYS in Musick: And of Transposition of Keys.

IN *Musick* there are but two *natural* primitive *Keys*, viz. *C-faut*, the *sharp* and cheerful *Key*; and *A-re*, the *flat* and melancholy *Key*: And that no *Tune* can be formed on any other *Key* but these two, without the Help of placing either *Flats* or *Sharps* at the beginning of the five *Lines*; which transposes *B-mi*, the *Center* or *Master-Note* (together with all the rest in their Order, both above and below it) to be the same in effect as the two *Natural Keys*. For an example of the two *natural Keys*, see Table Page 7th.

The *Key-Note* is the last *Note* of the *Base*, by reason it is the *Fundamental Part* of all others; which is taken from *B-mi*, the *Center-Note*, which lies between both the *Key-Notes*, the one *flat*, and the other *sharp*; which are so called, from their having their *Thirds*, *Sixths*, and *Sevenths*, *Major* or *Minor* above. And as the *Key-Note* of every *Composition* is a certain *Principal*, and *DOMINANT TONE*, fixed on to guide all other *Sounds* in Order, above and below it; even so *B-mi* governs that; and when *B-mi* (or *Mi*, as we call it) changes its Place, all other *Notes*, in their Order, like so many *Attendants*, remove along: And although, in *Instrumental Musick*, it is not practicable to change their *Letters* for every *Remove* of *B-mi*, by *flats*, or *sharps*, (by reason they always play by *Letters*) yet they are obliged to *flat* or *sharp* all *Notes* as are order'd to change the *Places* of the *Semitones*, to be the very same in effect; yet it may be practicable in *Vocal-Musick*, if the performers are well skill'd enough to call their *Notes* by *Letters*; but this is too perplexing for young *Beginners*, they generally finding it difficult enough, at first, to *sol-fa* them.

But I shall no longer descant on this *Point*; but shall, in the next Place, set down the several *Removes* of *B-mi*, (as are concern'd in this Book) whereby you may be able to *transpose* any *Piece* from its *Natural-Key*, to any of the other *Artificial-Keys*, whether *flat* or *sharp*; and to be the very same in Effect, though higher, or lower, &c. which Table you may see

H A P. VI.

*General CONCORDS, and DISCORDS; both Perfect and Imperfect: And of the Figures, used in the THOROUGH BASS
With some general Rules thereunto.*

THERE are but Four CONCORDS in Musick, viz. the *Unison Third, Fifth and Sixth*; (their *Eights* or *Octaves* are also meant) The *Unison* is called a *Perfect Cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *Imperfect*, if the Composer pleases. The *Third* and *Sixth* are called *Imperfect*; their Sounds not being so full nor so sweet as the *Perfect*: But in four parts the *Sixth* is used instead of the *Fifth* in some certain Places, when the *Fifth* is left out; In Effect, there are but three *Concords*.

The Meaning of the Word *Imperfect*, signifies, that it wants a *Semitone* of its *Perfection*, to what it does when it is *Perfect*; for as the *Lesser*, or *Imperfect*, or *Minor-Third*, includes but three *Half-Tones*: the *Greater* or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The *DISCORDS*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*: though sometimes the *Greater Fourth* comes very near to the Sound of an *Imperfect Cord*, it being the same in *Ratio* as the *Minor Fifth*: But I will let you

An Example of the several CONCORDS and DISCORDS, with their Octaves under them.

CONCORDS.

DISCORDS.

1. 3. 5. 6.				2. 4. 7.		
8	10	12	13	9	11	14
15	17	19	20	16	18	21
22	24	26	27	23	25	28

Their Octaves, or Eights—

N. B. That if a *Voice* or *Instrument*, could reach to Ten Thousand *Octaves*, they are all count.

The Table of *CORDS*, *Major*, and *Minor*, are inserted Page 8th; By which you will see how *Concords* and *Discords* are made either *Greater* or *Lesser*, (*Perfect* or *Imperfect*) without the Help of either *Flats* or *Sharps* (except the *Major 4th*): But they may be made in *Composition* either *Greater* or *Lesser*, by adding either *Flats* or *Sharps* to one of the *Parts*, that stands joined with another; and that *Discords* may be used in *Composition*, if mixed with Judgment, &c.

A MUSICAL DICTIONARY,

CONTAINING

An Explanation of the most useful Terms that are used in Music ;
in Alphabetical order.

ACCENTS. The emphatical notes in music.

ADAGIO. Very slow, the slowest movement of time.

ACCENTOR. The leader, or chorist, who is expected to pronounce distinctly.

ALLEGRO. Very quick, being as quick as Adagio, i. e. two bars in Allegro, performed in the same time, as one in Adagio.

AFFECTUOSO. Tender and affectionate.

ALLELUIA. Praise ye the Lord, the same as Hallelujah, and is esteemed as the best word in music.

ALTUS. The Counter.

CUTE. When the notes are high and

ANONYMOUS. The Authors name not known.

ASSAYING. Trying if voices are in true tone.

ANTHEM. A divine song, generally in prose.

BREVE. An ancient note twice the length of a Semibreve.

N. B. The moderns have dropped this note entirely.

BASS. The lowest, or foundational part; the most majestic part in music, generally set in the F cleff.

BINARY-TIME. Up and down, both equal.

BAR-DOUBLE. An insignificant character in church music; therefore but little

esteemed among us:

BAR-SINGLE. Which divides the time of the tune into equal parts, and also directs where to place the accents.

N. B. A most dignified character of very great utility.

BAR FULL. When there is a sufficient quantity of notes included in each Bar, to answer the time of the tune, viz. if the time be Adagio, Largo, or Allegro, one Semibreve, or the same quantity of less notes are required, to fill a bar; if the time is $\frac{3}{4}$, three Minims fill a bar; if $\frac{2}{4}$ then three Crotchets, &c.

BAR-EMPTY. When the bar contains no notes of sound, but notes of silence.

BEAT. One motion of the hand, or foot in keeping time.

BEAT-NOTE. The note which goes for a beat, viz. a Minim is the Beat-Note in Allegro, and $\frac{3}{4}$, a crotchet is a Beat-Note in $\frac{3}{4}$, and $\frac{4}{4}$, &c.

CAROL. A song, or hymn of joy, on a feast, or birth day.

CANON. A perpetual fuge.

N. B. Canons are not esteemed with us so much as formerly, and I think not with out good reason; for we can express all the beauty and variety of Canons, in fuging music, and with this apparent advantage, viz. that all the performers may sing the part most suitable to their voices, which cannot be done in canons; for they partake of the height of the counter, and the depth of the bass, and unless the performers have suitable voices for every part, they cannot sing a canon with ease, or elegance; therefore I think the contrivance of canons is more curious than useful.

CONSONANCE. Sounds which are agreeable, much the same as Consonant.

CLIFF. The key to unlock, or open a piece of music, consisting of three, viz. F. C and G.

CHANT. To sing.

CHORUS. All parts moving together.
CHORO-GRANDO. The grandest chorus.

CLAVIS. Or cliff, or key. See cliff.

CONCORD. An agreeable or musical sound.

CROTCHET. A note, half the length of a Minim, and twice the length of a Quaver.

CHOIR. A company of musicians.

COUNTER. A part between tenor and treble.

D A-CAPO. End with the first strain. It is often set in minuets, jigs, marches and songs, at the end of a tune, and refers the performer back to the first strain.

N. B. Sometimes the word is wrote at length, and sometimes only D. C.

DISCANT. The art of composition.

DISCANT-DOUBLE. Or double-discant, is when the bass and tenor pass by each other, so that the bass becomes highest and the tenor lowest. In such compositions the bass and tenor exchange characters for the time being.

N. B. Particular care should be taken on such notes to sound the bass soft, and tenor

full; otherwise the upper part will overpower the lower.

DISCORD. A disagreeable sound,

DISONANCE. A disagreeing noise.

DISONANT. The same as discord.

DICTIONARY. A magazine of words, together with the explanation.

DIAPENTE. A fifth, a sweet concord.

DOMINANT TONES. Such as the key note, the greater third, greater sixth, &c.

DIVISION. Arunning, or singing a chain of quick Notes.

DOXOLOGY. Glory to God, or a song to the trinity.

DUODECIMO. A twelveth, an Octave above *Diapente*, consequently a Concord.

DECIMO. A tenth, a grand Concord, an Octave above the third, or Trio.

DEMI. [In music] is the half of a half. i. e. a Demisemiquaver is the fourth of a Quaver, and the half of a Semiquaver.

DIAPASON. An eighth, the next perfect Concord to the Unison.

DISDIAPASON. A fiftenth, a Concord, an Octave above *Diapason*, and two Octaves above Unison.

DIVOTO. In a devout manasse

bove Unison.

DIVOTO, in a devout manner.

DOUBLES, all Note, that descend below Gamut, viz. the lower line in the Bass are called doubles, as double F, double E, double D, double C, double B, double G, and all below double G, all called doubledouble; as double double F, &c.

N. B. But few voices reach below double C except it is done by blowing.

EMPHATICAL-NOTES, are where the accent is placed.

EMPHASIS, the same as accent.

ELEGY, a funeral hymn, or song.

ENCORE, sing it again the same as repeat.

ERRATA, errors in the publication or printing.

ETYMOLOGY, the first derivation, from whence a word, or sound is taken.

EXPLORE, to find out by study.

CLIFF, in the Bass, fixed on the upper line but one.

N. B. It is one whole tone below the G Cliff, in the Tenor.

FOURTH, a Discord,

TORTE, loud and full.

FORTISSIMO, very loud.

FUGE, or Fuging. Notes, flying after each other, altho' not always the same sound.

N. B. Music is said to be Fuging, when one part comes in after another, its beauties cannot be numbered, it is sufficient to say, that it is universally pleasing.

FLAT, a Character used to sink a Note half a tone lower, and to regulate the Mi, in transposition.

FIFTH, see Diapente.

GAMUT, the Arctinian Scale of Music; also the name of the lower line in the Bass.

GRAVASONUS, very grave and solid.

GUIDO Arctinus, the inventor, or at least the improver of the present Scale of Music.

GLOSSARY, much the same, as Dictionary

GRAVE, slow in Time, or in Vibration.

N. B. Grave and Acute, are opposite to each other.

G. Cliff, for the Treble and Tenor fixed on the lower line but one.

N. B. G. in the Treble is an Octave above G. in the Tenor.

D

HARMONY, the agreement that result from practical Music.

HARP, a stringed instrument.

HARPSICORD, a wire instrument with Keys like an Organ.

HEXACHORD, a sixth, an imperfect Concord.

HARMONIC, see Harmony.

HALLELUJAH, see Hallelujah.

HOSANNA, by some Authors, it is "save we beseech thee," and according to others, the same as Hallelujah.

N. B. I use it for Hallelujah.

IMITATION, is when one part imitates, or mimicks another.

N. B. This is frequently done in Fuging peices.

INHARMONICAL, sounds disagreeable.

INTONATION, the Art of rightly pitching a Tune, see Pitch-pipe.

JARGON, the work of sounds, see Discord.

KEY, the Dominant, or principal Note, or tone on which the Tune is founded.

KEY, natural, or natural Key, viz. A and C.

KEY, artificial, or artificial Key, is when
Mi. is transposed by Flats, or Sharps.

LONG, a Note containing two Breves;
now out of use.

LARGE, a Note containing two Longs;
now out of use.

LEDGER-Lines, Lines which run above
or below the five lines.

N. B. All Notes that run more than an
Octave above the G. Cliff, in the Treble,
are said to be in Alt.

LARGO, a middle moment of Time,
between Adagio and Allegro.

N. B. According to the Pendulums you
must perform five Bars in Largo, to four
in Adagio.

LANGUISSANT, in a languishing
manner.

LUTE, a stringed Instrument.

MEASURE-Note, a Note containing
a whole Bar of Time. In Adagio,
Largo and Allegro, a Semibreve is the
Measure Note; because it fills a Bar of it-
self, and in $\frac{3}{4}$, a Crotchet is the measure
Note; for the same reason.

MINUM, a Note as long as two

Crotchets, and half as long as a Semibreve.

MOOD, the mark or measure of Time.

MAJOR, the greater.

MINOR, the less.

MEDIUS, the Treble sung an Octave,
below itself, with a Tenor Voice.

MUSICO Theorico, a Composer, a Mas-
ter, or teacher of Music.

MAESTUSO, with Majesty and Grandeur.

NONA, a ninth, an Octave above
Secundo, consequently a Discord.

NOTA-BENE, or N. B. mark well.

OCTAVE, an eighth of 12 Semitones,
see Diapason.

OSCILLATION, a Vibrating, or
swinging.

ORGAN, the grandest of all Musical
Instruments.

PITCH Pipe, an Instrument to give
tunes a proper pitch, consisting of, 1st
the Chest, or hollow Tube; 2d the Register,
or Slider, on which the letters are marked,
which being pushed in, or drawn out of the
Chest, untill you get to the letter; then by
blowing gently, you obtain the true sound.

Observe not to blow too hard for that will
cause a false sound; nor too weak, for that
will emit no sound at all.

N. B. most of the Pitch-pipes in the
country are set too high, they should be
regulated by an Organ.

PIANO, soft, like an Eccho.

PRESTO, quick.

PHILO-Musico, a lover of Music.

QUARTA, four parts in Score.
QUAVER, a Note containing two
Semiquavers, and half as long as a Crotchet.

RECTE and Retro, forwards and
backwards.

REPEAT, a certain part to be performed
over again.

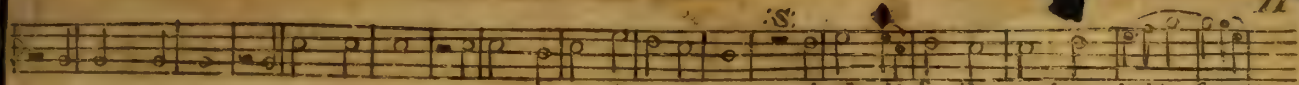
REPLICA, see Repeat.

SEMI, the half.
SEMIQUAVER, a Note containing
two Demisemiquavers, and half as long as
a Quaver.

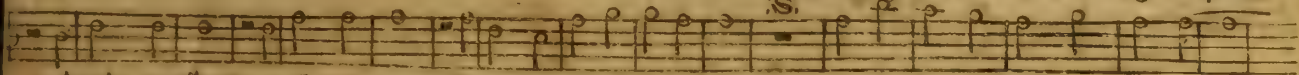
SCORE, all parts standing Bar against
Bar, according to the nicest rules.

N. B. Music out of Score, is said to be
tune without time.

Heath. words Anon.

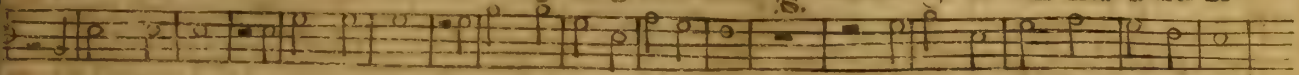


Awake & see the new born light sprang

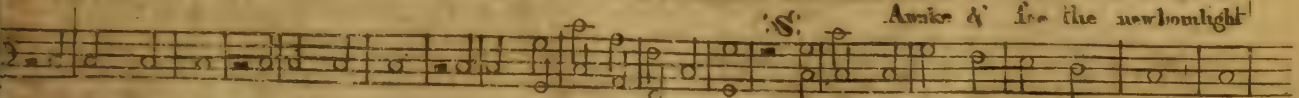


Awake my Soul awake my eyes. Awake my drowsy Faculties.

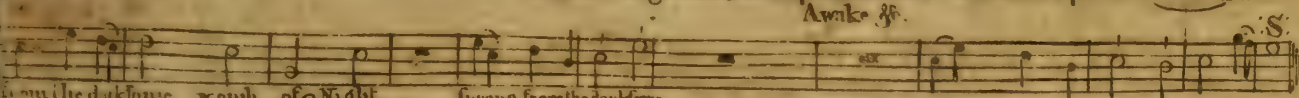
Awake & see the new born li



Awake & in the new daylight

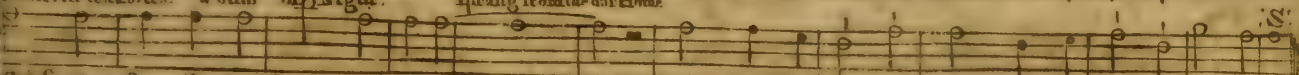


Awake 25.



from the darkness womb of Night

Shuang, from the dark snow.

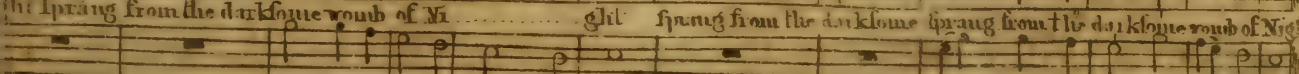


She sprang from the darksome womb of Ni

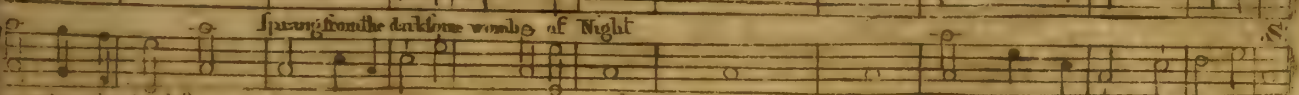
Phil

spring from the darkness

spring from the darksome womb of Night



Spring from the darkness womb of Night



from the darkness

42

And Slavery clink her galling chains. New-England's God forever reign

Let tyrants shrike their ironrod. We fear them not we trust in God.

2

Hove and Burgoyne and Clinton too,
 With Prescott and Cornwallis join'd.
 Together plot our overthrow
 In one Infernal league combin'd.

3

When God inspir'd us for the fight,
 Their ranks were broke their lines were join'd.
 Their Ships were Shutt'ed in our sight,
 Or swiftly driven from our Coast.

4

The Foe comes on with haughty stride,
 Our troops advance with martial pride
 Their Veterans flee before our Youth
 And Gen'als yield to beardless Boys

5

What wasteful Off'ring shall we bring
 What shall we render to the Lord?
 I and Hester's wife let us sing
 And praise his name on every Chord

Joseph Mansfield's Book

Con.

S:

10

voice

exal-ted

be our voice.

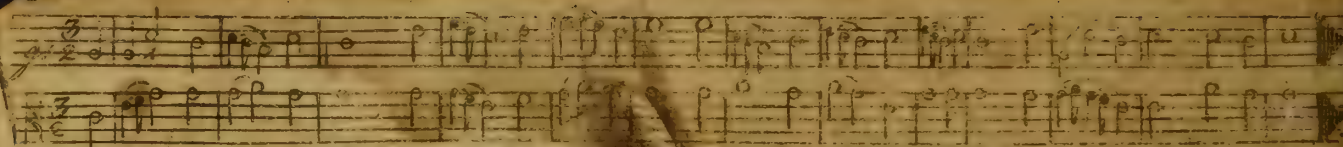
exal-ted

Consolation, C.M. Words Anon.

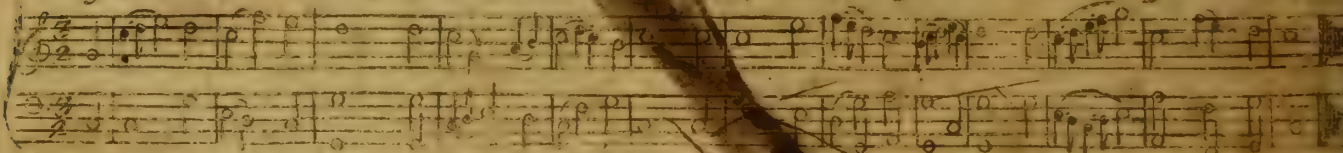
He's come let every knee be bent, All hearts new joys resume, Let nations sing with one consent, The Comforter is come.

The Comforter Ye.

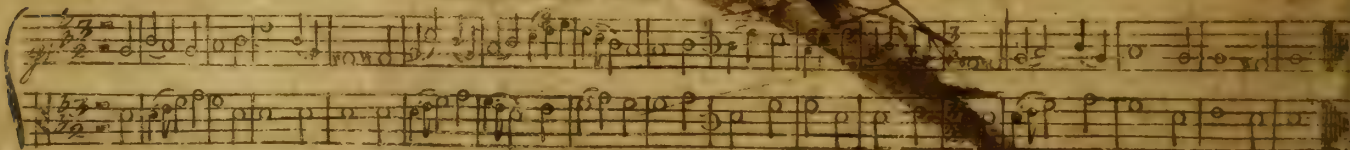
J. Marshall's Book



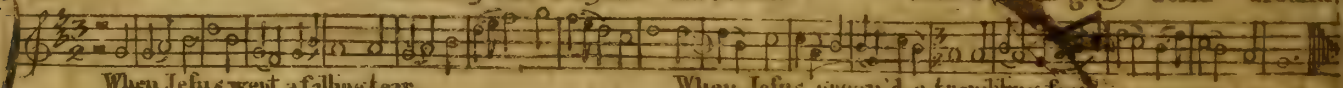
My Saviour and my King, Thy beauties are Divine, Thy lips with Blessings overflow, And thy Grace is thine.



Compos. S.M. 170.

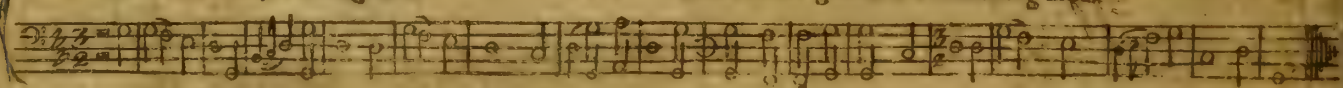


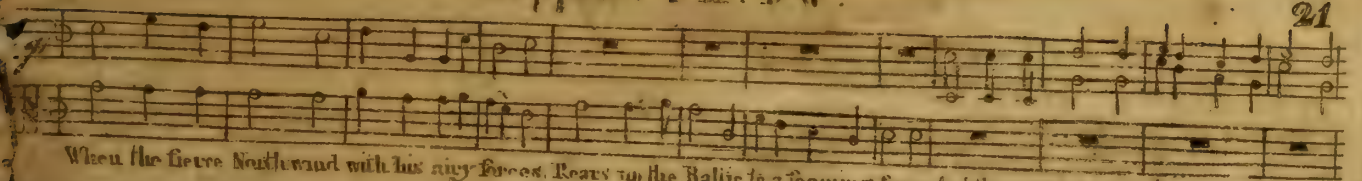
In mercy flow'd beyond all bound. Seiz'd up the guilty world around.



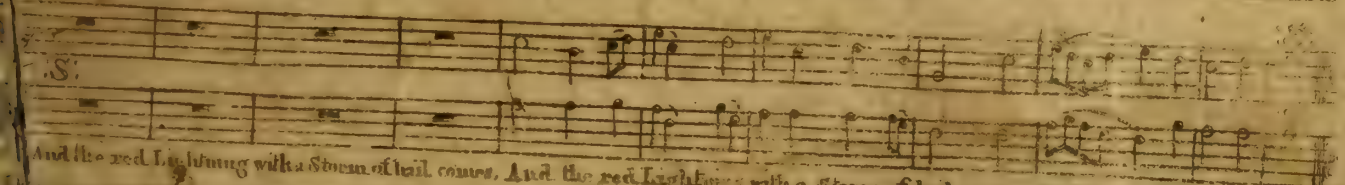
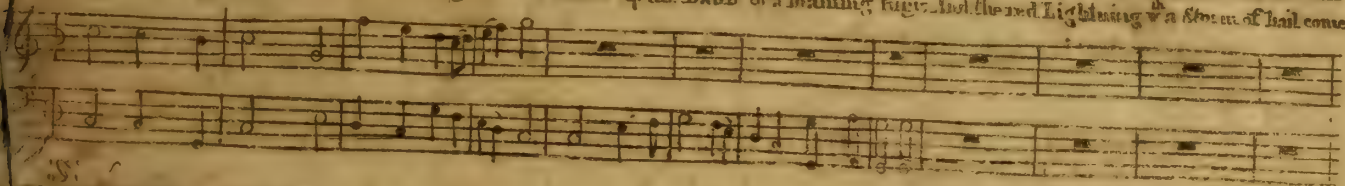
When Jesus wept a falling tear,

When Jesus groan'd a trembling fear.

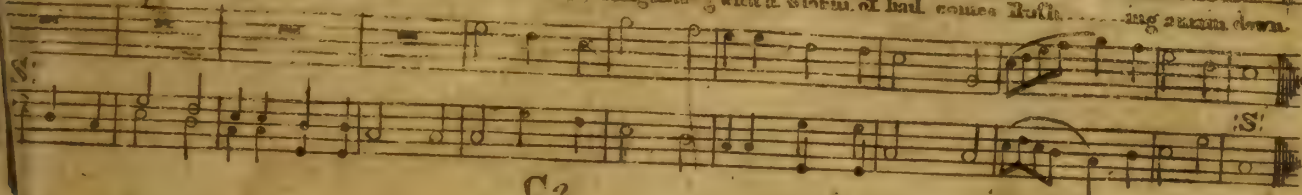




When the fierce Northwind with his airy forces, Rears up the Balis to a flaming fire, And the red Lightning with a Storm of hail comes.



And the red Lightning with a Storm of hail comes, And the red Lightning with a Storm of hail comes Roll... ing again down.

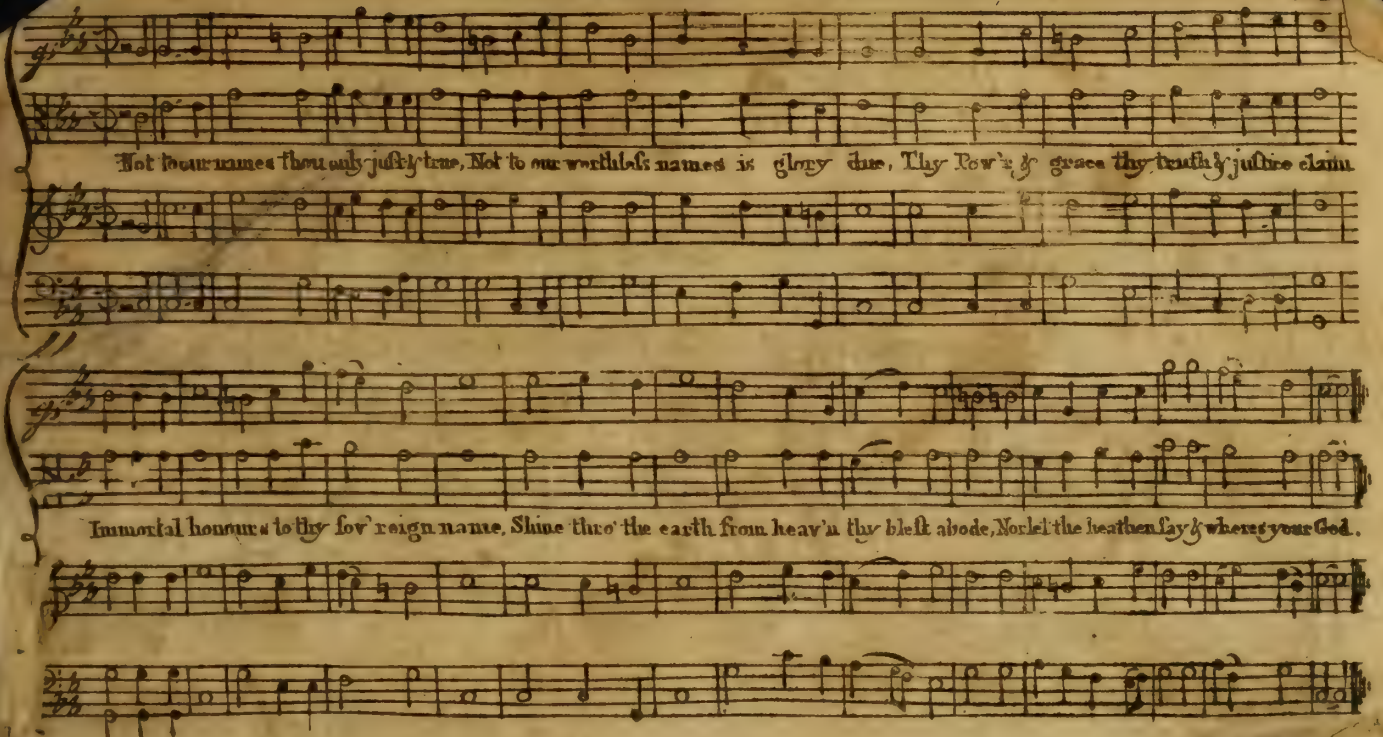


David's Lamentation.

Handwritten musical score for "David's Lamentation." The score is written on ten staves, organized into five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a cursive, handwritten style. The lyrics are written below the staves, with some words in italics. The score includes various musical notations such as notes, rests, and bar lines. There are several repeat signs (double dots) and a final double bar line at the end of the piece. The paper is aged and shows some wear, including a small tear at the bottom left corner.

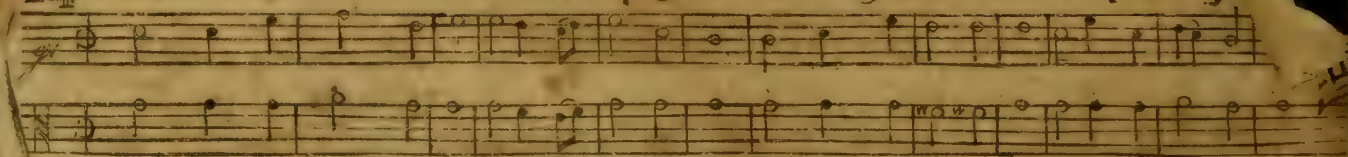
David the King was grieved & moved He went to his Chamber his Chamber y wept *S:* and as he went he wept & hid

O my Son O my Son would to God I had died would to God I had died will to God I had died for the O Absalom my Son my Son *S:*

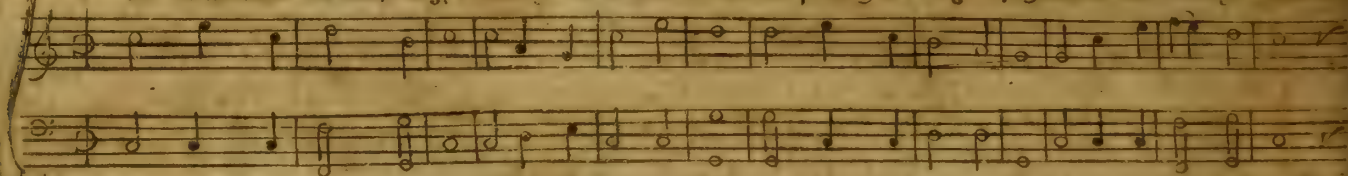


Not four names thou only justly true, Not to our world's names is glory due, Thy Pow'r & grace thy truth & justice claim.

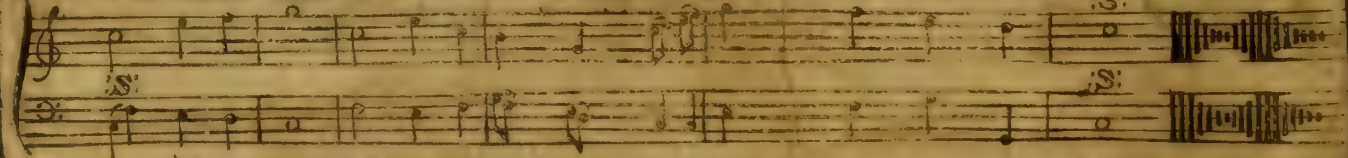
Immortal honours to thy sov' reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say & where's your God.



Ye boundless Re:ams of joy Break your Makers Lane, His praise your Song employ, Above the Starry Frame.

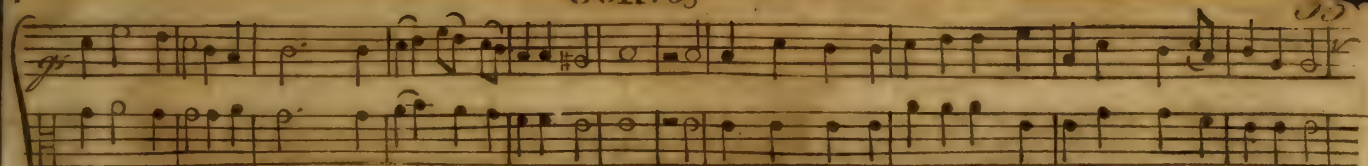


Your voices raise, Ye Cherubim, And Seraphim, To sing his praise.

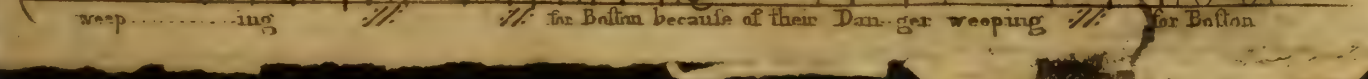
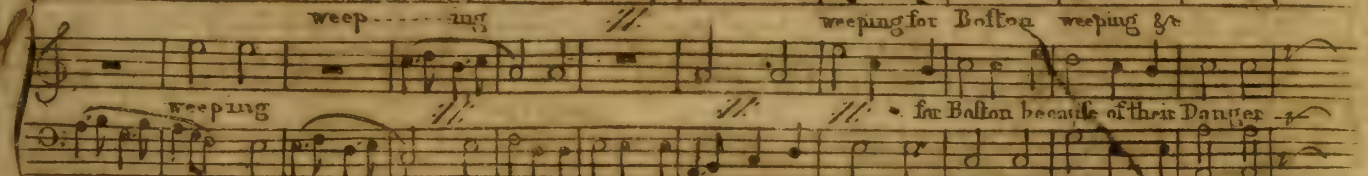
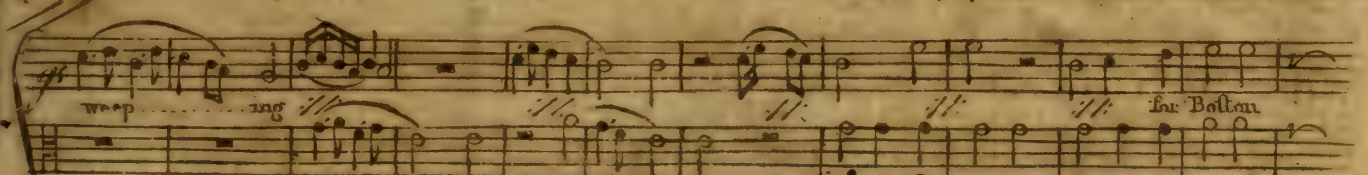
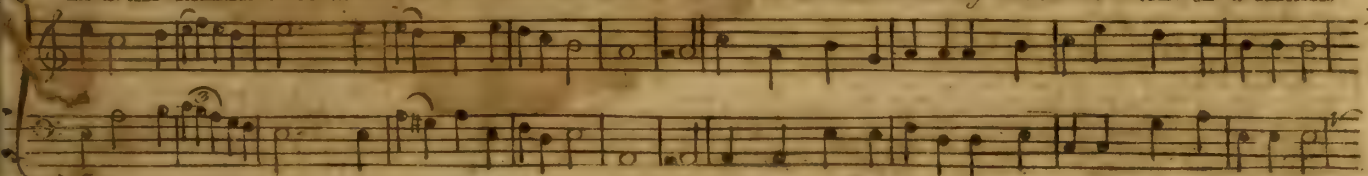


Con. 5

55



Sucked Bostonian Breasts should thirst for American Blood. A voice was heard in Roxbury which echoed thro' the Continent.



Con. ~

weep...ing &c.

weeping // for Boston because of their Danger. Is Boston my dear Town is it my native Place for

weep...ing &c.

// // &c.

Since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still.

A.P.S.

S:

Con. ~

If I forget thee if I forget thee yea if I do not remember thee Then let my numbers cease to flow Then be my Muse un-

kind. Then let my Tongue forget to move & ever be confid. Let horrid Jargon split the Air & rive my nerves a -

Con

30

finder Let hateful discord greet my ear as terrible as Thunder, Let harmony be banish'd hence and

Consonance depart, Let dissonance erect her throne and reign within my Heart.

Cretes. CM. DW.

41

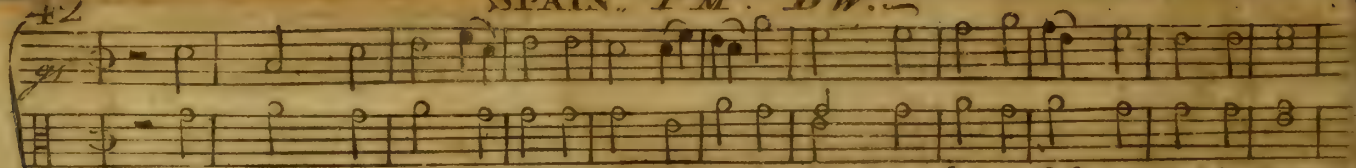
My thoughts on awful subjects roll, Damnation & the dead, What horrors seize the guilty soul Upon a dying Bed.

Ling'ring about these mortal shores, She makes a long delay: Till like a flood of rapid force, Death free...ps the wretch away.

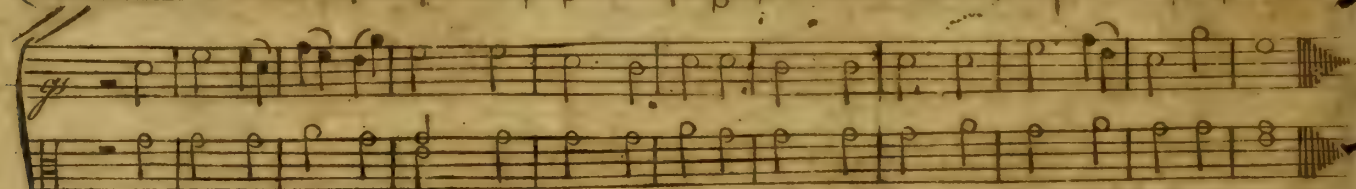
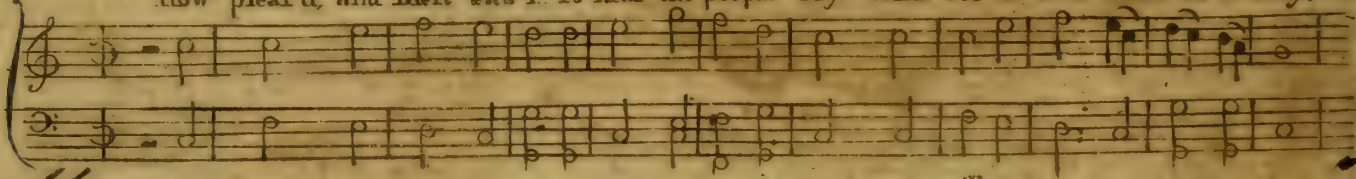
F

SPAIN. P.M. D.W.

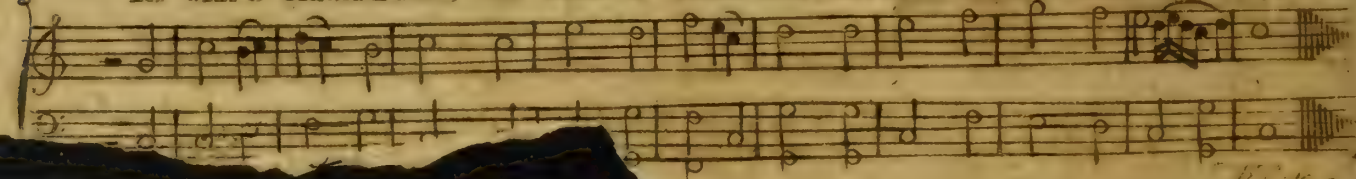
12



How pleas'd, and Blest was I. To hear the people Cry: Come let us seek our God to Day.



Yes with a Cheerful Zeal, We haste to Zions hill, And there our Vows and honours pay.



Can

Baltimore.

47

Joyce And children of Sion, Be glad in their King.

Father of mercies thou fountain of Graces one God ever more.

Author of Harmony, Hater of Tyranny, Essence of Majesty: Thee we adore.

Worcester. C M. D W.

How short & hasty are our lives, How vast our souls affairs, Yet senseless mortals vainly strive, To lavish out their years.

Our days run thoughtlessly along, Without a moments stay, Just like a story or a song, We pass our lives away.

To Mansfield

Chocksett, P.M. DW.

49

Lord of the worlds above, How pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,

To thine a-bode My heart aspires With warm de-sires To see my God . .

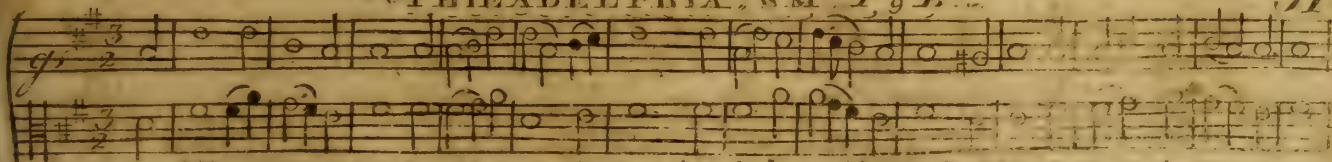
50
RICHMOND P.M. Words by Relly.

My Beloved halle away, Sick of Love for thee I Languish, Tails my Soul at thy Delay.

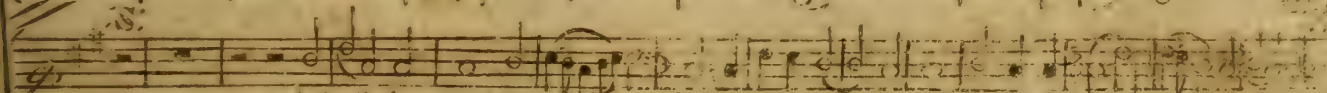
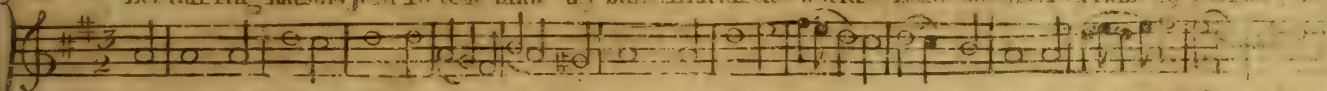
Feel a dying Lovers anguish, Quickly Quickly Jesus come, O make my Breath thy native Home.

PHILADELPHIA, SM. I. J. B.

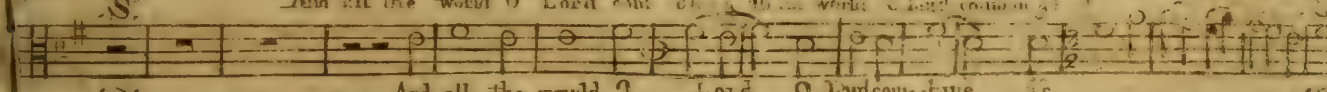
51



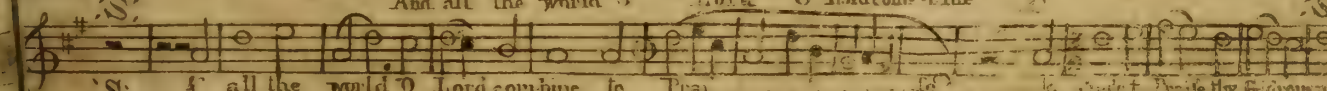
Let differing nations join To celebrate thy name And all the world O Lord combine to Praise thy glorious name



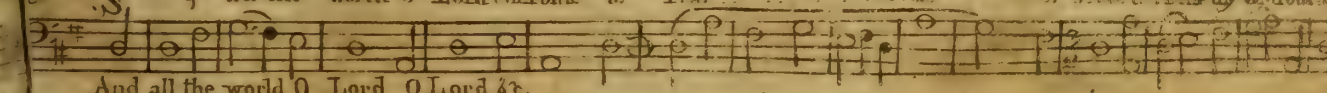
And all the world O Lord combine to Praise thy glorious name



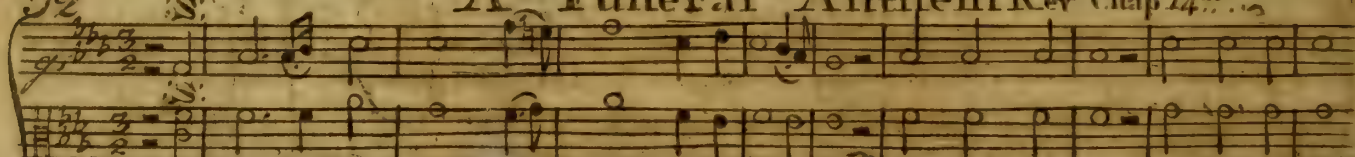
And all the world O Lord O Lord combine to Praise



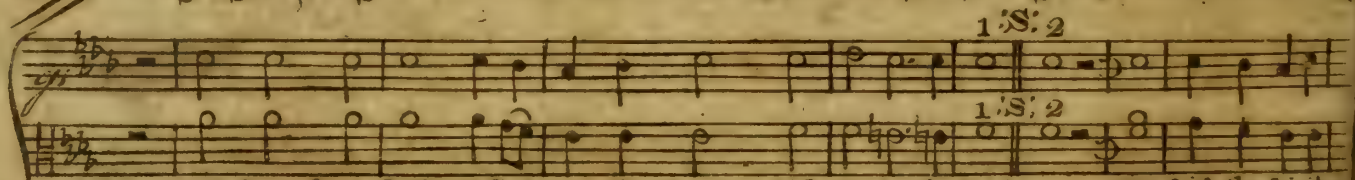
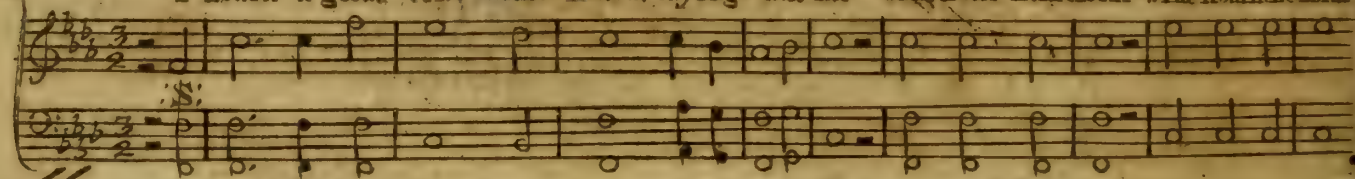
all the world O Lord combine to Praise thy glorious name



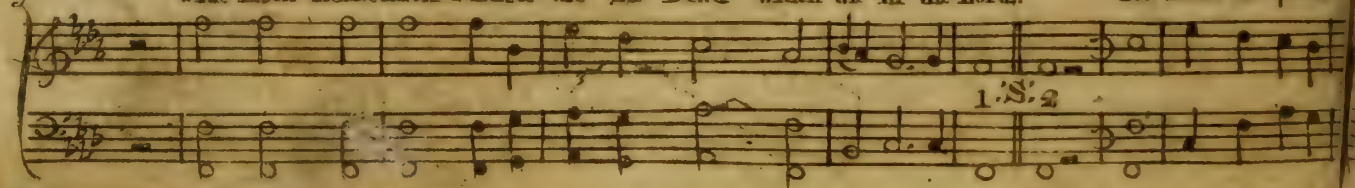
And all the world O Lord O Lord combine to Praise thy glorious name

A Funeral Anthem Rev. Chap 14th

I heard a great voice from Heav'n saying unto me write from henceforth write from henceforth



write from henceforth Blessed are the Dead which die in the Lord: Yea saith the Spirit



Con . . .

53

for they rest for they rest for they rest for they rest from their Labours from their Labours

Mum Beating

from their Labours their works which do follow follow follow which do follow follow them which do follow them

G. 2

Majestic God when I deſ-cry The Plane-tary world on high. Where-e-er I turn my wond'ring eyes.

I'm loſt I'm loſt I'm loſt I'm loſt in rap-ture and Sur-prize.

I'm loſt I'm loſt I'm loſt I'm loſt in rap-ture and Sur-prize.

VERMONT. CM DW.

55

In vain we lavith out our lives. To gather empty wind. The choicest Blessing earth can yield. Will starve an hungry mind.

Come and the Lord shall feed our souls. With more substantial meat. With such as saints in glory love. With such as angels eat.

50

COLUMBIA.

Handwritten musical score for the hymn 'COLUMBIA'. The score is written on eight staves, organized into four systems of two staves each. The first system (staves 1-2) contains the title 'COLUMBIA.' and the first line of lyrics: 'Not all the Powers on earth, join'd in a League with Hell, could concert our Plan, Which nothing can excell'. The second system (staves 3-4) contains the second line of lyrics: 'Since such a friend, In God we find, Adieu to fears, Of every Kind'. The third system (staves 5-6) contains the third line of lyrics: 'Since such a friend, In God we find, Adieu to fears, Of every Kind'. The fourth system (staves 7-8) contains the fourth line of lyrics: 'Since such a friend, In God we find, Adieu to fears, Of every Kind'. The music is written in a single melodic line on a single staff, with a treble clef and a key signature of one sharp (F#). The lyrics are written in a Gothic script. The paper is aged and shows signs of wear, including discoloration and small holes.

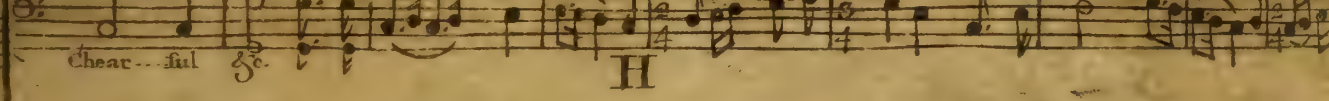
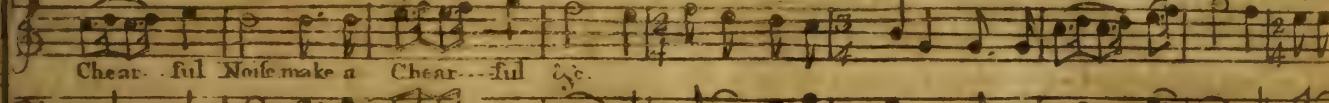
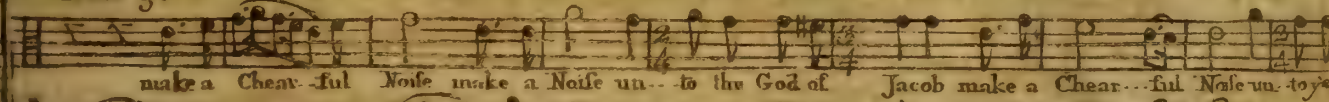
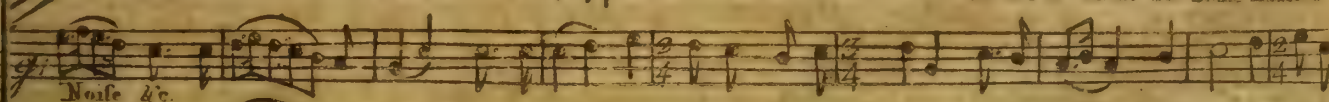
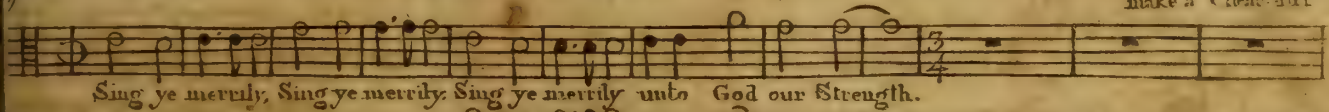
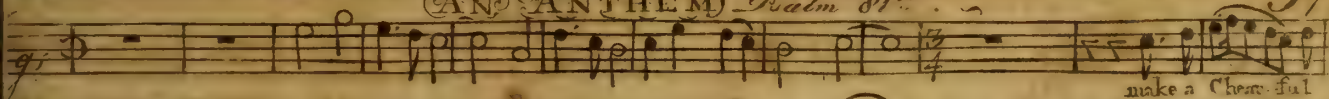
Not all the Powers on earth, join'd in a League with Hell, could concert our Plan, Which nothing can excell

Since such a friend, In God we find, Adieu to fears, Of every Kind.

Since such a friend, In God we find, Adieu to fears, Of every Kind.

Since such a friend, In God we find, Adieu to fears, Of every Kind.

AN ANTHEM Psalm 114.



God of Jacob

takey Psalm bring in ther y Tabret

take the Psalm bring hither the Tabret & merryc // Harp with the Lute

merryc // Harp with the Lute blow up y trumpet blow up y trumpet blow up y trumpet in y new Moon evenin y

For Mansfield's Book

Con.

50

time appointed and upon our So-lemn feast day for this was made a Statute in Isra-el for this was made a

Statute in Isra-el & a Law a Law a Law of the God of Jacob & a Law a Law of the God of Jacob

Glo...ry //: //: be to the Father & to the Son & to the Holy-Ghost . .

as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be

as it was in the Beginning is now & ever now & ever shall be world without

as it was in the Beginning is now & ever now & ever shall be world without end

as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world v

A-men // as it was in the Beginning is now & ever &c. -

end A-men // as it was in the Beginning is now & ever // shall be world

A-men as it was in the Beginning is now & ever // // shall be world with

out end A-men as it was in the Beginning is now & ever

as it &c.

with-out end A-men // as it was in the Beginning is now & ever // shall

out end A-men as it was in the Beginning is now & ever // //

ever // shall be world with-out en d as it was in the Be-ginning as it &c. -

world without &c.

be world with-out end A-men // World without end Amen & A-men

shall be world with-out end A-men &c.

is now & ever shall be A-men &c.

WARREN. G.W.

Children of the Heavenly King As ye Journey sweetly sing Sing your Sav'our's worthy praise & adore his works & ways.

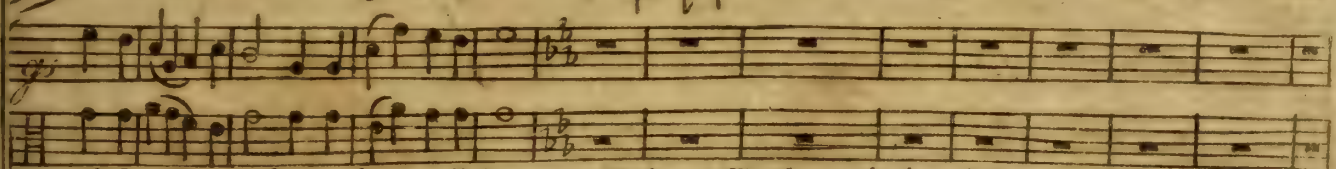
J. Mansfield

Gratitude. ³ an Anthem, *PSALM 116th*

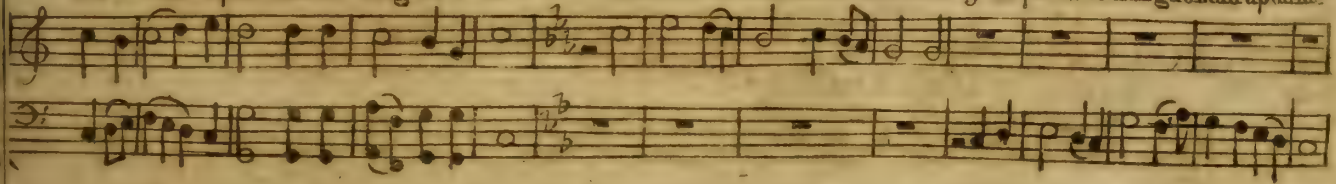
63

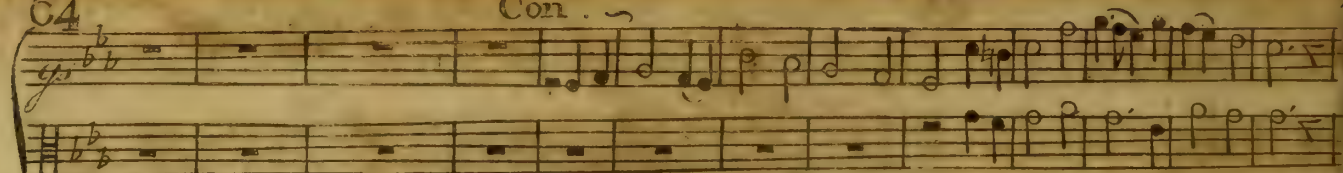


I love the Lord because he hath heard the voice of my Tray'r & he hath bin'd his Ear un-to me therefore



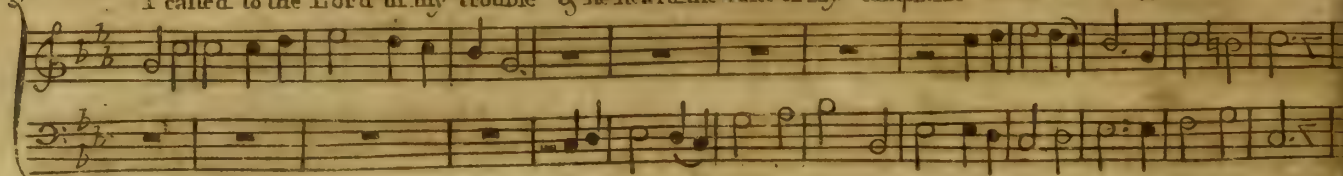
will I call upon him as long as I live The snares of Death came about me & the pains of Hell gat hold upon me





I called to the Lord in my trouble & he heard the voice of my complaint

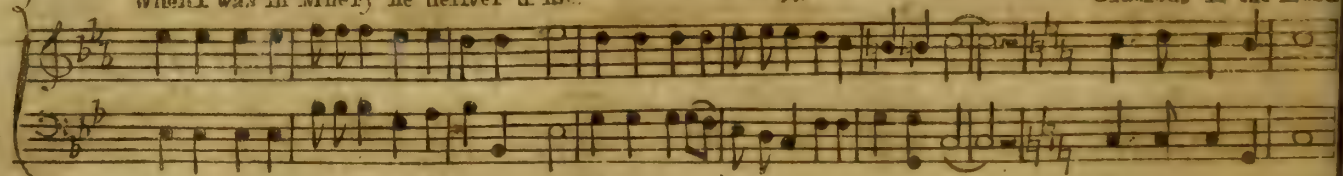
///



When I was in misery he deliver'd me.

///

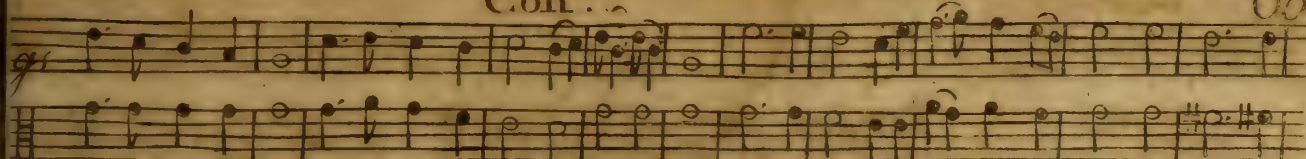
Gracious is the Lord



Joseph Mansfield

Con.

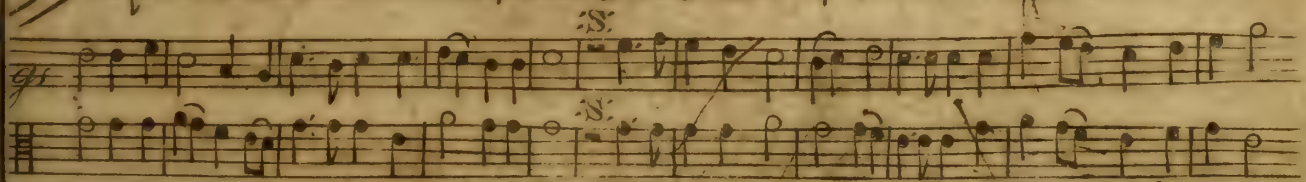
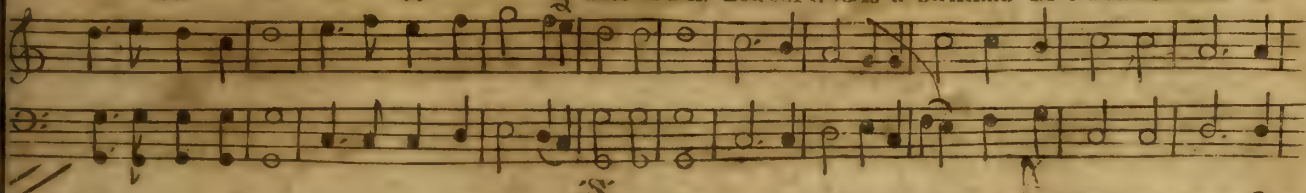
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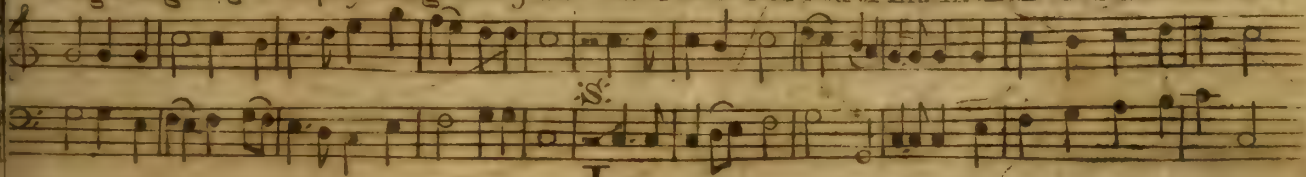
//

//

mer ci fil, Yea our God is a bundant in Goodness flow to



Anger forgiving i iniquity transgression & Sin. Blessed be the Lord God of Israel from this time forth for .ev. .er.



I

for e-ver more

from this time &c. from this time forth for e-ver for e-ver from this time forth for e-ver for e-ver--more from

from this time forth for

this time forth for--e-ver from &c. from this time forth for--e-ver

J. Mansfield

S:

Divoto Con.

67

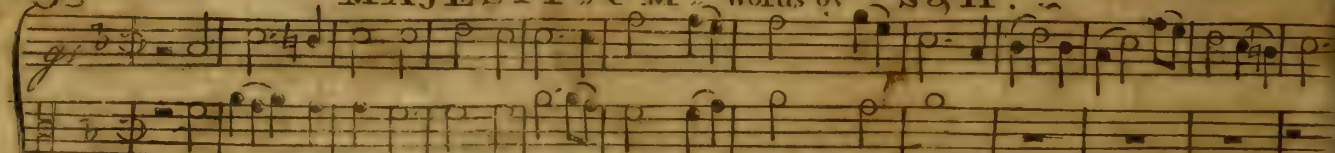
e. ver more

The Grace of our Lord Je. sus Christ be with you all A. men.

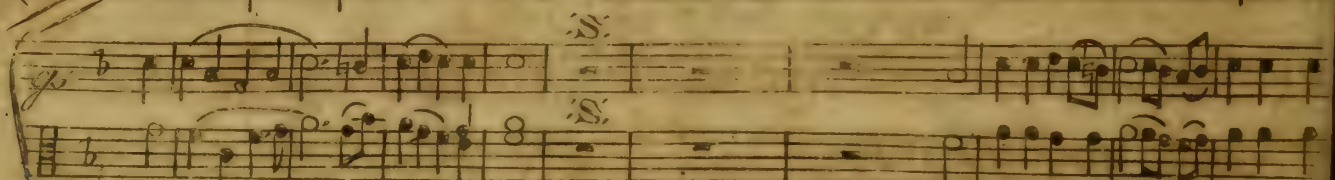
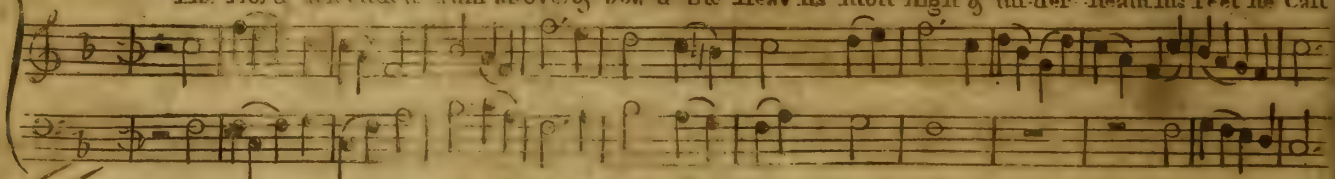
S:

NEW NORTH CM T & B.

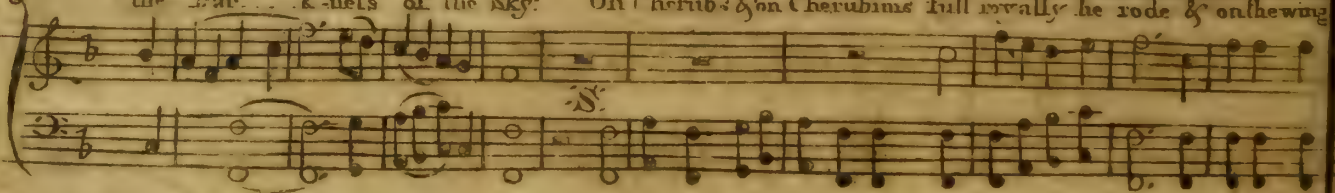
O Praise the Lord with honest intent, And magnify his name: Let all the servants of the Lord, His worthy Praise proclaim.



The Lord defended him above, & how'd the Heav'ns most high & un-derneath his Feet he Cast



the heav'nly kernels of the sky: On Cherubs & on Cherubims full royally he rode & on the wing



Con . . .

:S: 60

of mighty winds came flying all abroad & on the wings of . . .

BETHLEHEM CM DW . . .

While Shepherds watch their flocks by night All seated on the ground The Angel of the Lord came down And glory shone around . . .

S: The An-gel of the Lord came down & Glory shone a-round - d The Angel of the Lord came

The Angel of the Lord came down & Glory shone a-round

S: The Angel of the Lord came down & Glory shone a-round The An-gel

The Angel of the Lord came down & Glory shone & Glory shone a-round

down & Glory shone & Glo-ry &c

d &c. Glo-ry &c Glo-ry & Glo-ry shone a-round

of the Lord came down &c.

&c.

North Providence C.M.W.

71

Handwritten musical score for "North Providence C.M.W." featuring ten staves of music. The lyrics are written below the staves, and musical notations such as "S:", "1S2", and "3c." are interspersed throughout the text.

Come let us join our cheerful songs With Angels round the throne. S: Ten thousand // are their tongues but all their joys are

Ten thousand // are their tongues but all their joys are one but

Ten thousand // are their tongues but

1S2

Ten thousand // are their tongues but all their joys are one but all their joys are one

one but all their joys are

Ten thousand // are their tongues but all their joys are one but all their joys are one

all their joys are one Ten thousand // are their tongues but all their joys are one but 3c.

3c. 1S2

all their joys but all their joys are one but 3c. Ten thousand // are their 3c.

Benevolence C.M. T & B.

A handwritten musical score on aged paper, featuring ten staves of music. The title "Benevolence" is written at the top center, followed by "C.M." and the number "289". The music is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the staves, corresponding to the melody. The text includes phrases such as "Happy the man whose tender care Relieves the Poor distressed When he's by troubles compass'd round The Lord shall give him Rest", "the Lord shall give him Rest When he's by Troubles compass'd round the Lord shall give the Lord shall give", "the Lord shall give him Rest", "give him Rest the Lord shall &c.", and "shall give... e him". There are several double bar lines (//) indicating the end of sections or measures. The handwriting is elegant and typical of 18th-century manuscript notation.

An Anthem Solomons Songs Chap 2^d

73

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

As the Apple tree the Apple tree a-mong the trees of the Wood.

As the Lilly among the thorns so is my Love among the Daughters.

K

Con.

74

I sat down &c.

So is my &c.

I sat down &c.

So is my Beloved among the Sons, I sat down under his shadow with great delight

I sat down &c.

And his fruit -- t was sweet to my taste & his fruit & his fruit &c.

& his fruit & his fruit &c.

& his fruit -- t was sweet to my taste

And his fruit & his fruit &c.

& his fruit & his fruit &c.

He brought me to the Banquet of H'

Can.

75

Stay me with Flagons

He brought me &c.

Comfort me with

His Banner o ver me was Love

for I am sick

for I am sic k of Love I charge you O ye Daughters of Je ru sa lem

Apple s for I am sick

that you stir not up that you stir not up n

by the Roes & by the Hindes of the Field that you stir not up

that you stir not up

S: The voice of my Beloved

A-wake my Love till he please S:

S: Behold he cometh

Con.

77

skipping

skipping Leaping up on the mountains skipping upon the Hills

skipping

Leaping up on the mountains skipping

My Beloved spake

said unto me

for to the Winters

rise up

rise up

rise up my Love my fair one & come a way

rise up

K 2.

Con.

past the rains is over & gone

for lo

the rain is over the rain is over the

rain is over & gone for lo the Winter is past the rain is over & gone

WASHINGTON D.W.

79

Lord when thou didst as-cend on high, Ten thousand Angels fill'd the Sky; Ten thousand Angels fill'd the Sky.

S:

Those heav'nly Guards a-round the wait like Char'ots that at-

S:

Those heav'nly Guards a-round the wait like

S:

Those heav'nly Guards a-round the wait like Char'ots that at-tend thy State like

Those heav'nly Guards a-round the wait like Char'ots that at-tend thy State like Char'ots that at-

Con.

tend thy State Those heav'nly Guards a round thee wait like Cha

Cha... r...ots Those heav'nly &c. Char'ots that attend thy

Cha... r...ots like Cha... r...ots like

tend thy State Those heav'nly Guards a round the wait like Char'ots that at tend thy State Those

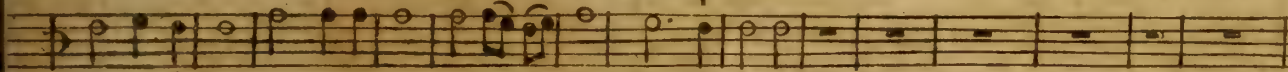
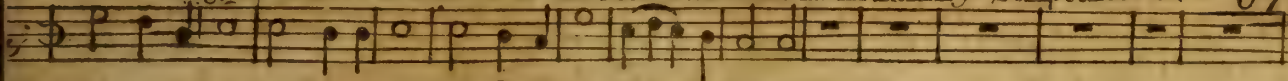
ots like Cha... r...ots &c. 1. S. 2.

State Those heav'nly Guards a round the wait &c. 1. S. 2.

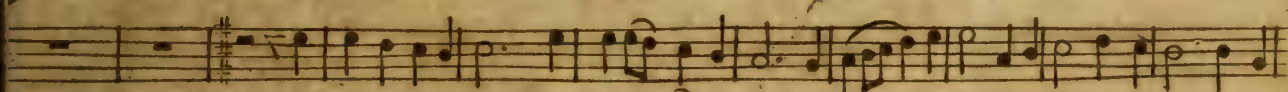
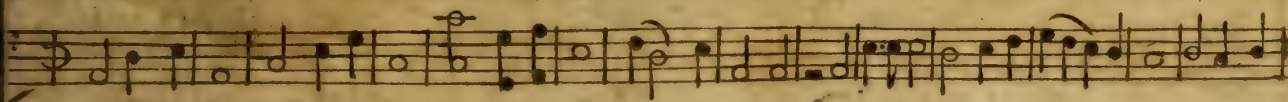
Char'ots that at... tend thy State like Char'ots that at tend thy State.

heav'nly Guards a round thee wait like Char'ots &c.

RETROSPECT an ANTHEM. from sundry Scriptures. 81



Was not the Day: was not the Day: was not the Day dark & gloomy: The Enemy said let us draw a line even from



York to Canada

But praised be the Lord. but praised be the Lord the Snare is broken & we are escap-ed but



L

Com.

32

praised be the Lord. but Blessed be the Lord the Stone is broken & we are escaped. & we are escaped

Hark hear the Adjuration. Cursed be the man that keepeth back his sword Cursed be.

Con Affettuoso

87

My Bowels My Bowels I am pained at my very heart I am &c.

Oh! Dismal!

Oh! Horrible! Oh Dismal!

My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the

Con. 5

84

Behold my Brother

the Alarm of War

Sound &c.

See my Father

hear him groan hear him

how long will it be how long will it be ere thou be quiet: put thyself into

groan. I shall die. O thou sword of the Lord.

Con.

S:

85

thy Scabbard Rest ||: rest & be still Cause us to hear with Joy thy Kind forgiving Voice that so the Bones which

1. S. 2

1. S. 2

thou hast broke may with fresh strength re-joyce

Hark ||: ||: my Soul catch the Sound my Soul catch the

1. S. 2

L 2.

Con.

[illegible]

[illegible]

Con. ~

Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks

Beat your Swords &c.

And learn War no more & learn War no more.

Con.

89

How Beautiful How &c.

How Beautiful How &c.

up... on the Mountains are the feet of him that

Peace ||: ||: ||: be on earth good will toward men

bring eth good tidings that Publisheth

M

Handwritten musical score for a choral piece. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/2. The first system includes the tempo markings 'Maistuso.', 'Choro Grando.', and 'Con.'. The lyrics 'Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord Gc.' are written below the first two systems. The third system begins with a double bar line and a repeat sign. The fourth system includes the lyrics 'Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men'. The score concludes with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord Gc.

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men

INDEPENDENCE.

91

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest &c

the States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice & blest with

& blest &c.

Con. ~

92

Heav'n their cheerful voice to Heav'n their cheerful voice

in thy strength re-joice & blest with thy Sal-vation raise to Heav'n their cheerful voice

thy Sal-va-tion raise to Heav'n their cheerful voice & blest be.

raise to Heav'n their cheerful voice & blest with thy Sal-vation raise to Heav'n their cheerful

cheerful ff. ff. voice to

Heav'n their cheerful voice & blest with thy Sal-va-tion

Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful

Con. ~

93

Heav'n their cheerful voice

To the King &c.

To the King they shall sing Hal-le-lui-ah

Thy

A

A covenant of Peace thou mad'st with us confirmed by thy word

Goodness & thy tender care have all our fears destroy'd. M 2.

To the King they shall sing Hal-le-lu-ah.

covenant thou madest with us & sealed it with thy Blood.

To the King &c.

No King but God

And all the Continent shall sing

To the King they shall sing Hal-le-lu-ah

Down with this wicked King

Wm. Mansfield

95

Con.

To the King &c.

And the Continent shall sing God is our rightful King Hal. le luah & the Continent shall sing

God is our gracious King Hal. le lu. ah They shall sing to the King Hal. le. lu. ah They &c.

Joseph Mansfield

96

Con. S:

A. m. u. l. l. i. e

Let us sing to the King Hal-le-lui-ah

Ha

-le-lui-ah

God is the King

A men

Hal-le-lui-ah

Lord is his Name

A men

May his Blessing descend World without end on ev-ry part of the Continent May

RETROSPECT an ANTHEM, from sundry Scriptures.

21

Was not the Day: was not the Day: was not the Day dark & gloomy: The Enemy said let us draw a line even from:

York to Canada But praised be the Lord. but praised be the Lord the Snare is broken & we are escap-ed but

12

praised be the Lord but Blessed be the Lord the snare is broken & we are escaped & we are escaped Hark

Hark hear the Adjuration. Cursed be the man that keepeth back his sword. Cursed be.

Con Affettuoso.

My Bowels My Bowels I am pained at my very heart I am &c.

Oh Difual!

Oh Horrible! Oh Difual!

My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the

Con. in

Behold my Brother

the Alarm of War

Sound &c.

See my Brother

Hear him groan hear him

how long will it be how long will it be ere thou be quiet put thyself into

groan & then die. O thou Lord

Con.

S.

85

thy Seal hard Rest I: rest & be still Cause us to hear with Joy thy Kind forgiving Voice that so the Bones which

thou hast broke may with fresh strength re-joice Hark I: my Soul catch the Sound my Soul catch the

L 2.

A handwritten musical score on aged, yellowed paper. The score is written in a single system with multiple staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "Hear & rejoice" are written below the first staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The paper shows signs of wear, including creases and discoloration. The handwriting is in dark ink, and the overall appearance is that of an old, personal manuscript.

Con.

87

A handwritten musical score on aged, yellowed paper. The score is written in a single system with multiple staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the staves, with some words appearing on dashed lines. The score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) and a final double bar line at the end. The handwriting is in ink, and the paper shows signs of age and wear.

hear & re - - - - - joy - - - - - ce

hear & re - - - - - joyce

hear & re - - - - - joyce

hear & re - - - - - joy - - - - - ce

joy - - - - - ce

hear & re - - - - - joyce

hear & re - - - - - joyce

hear & re - - - - - joyce

joyce

joy - - - - - ce

80

Con.

Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks

Beat your Swords &c.

And learn War no more & learn War no more.

Con.

89

How Beautiful How &c.

How Beautiful How &c.

up... on the Mountains are the feet of him that

Peace be on earth good will towards men

bring-eth good tidings that Publisheth

M

90

Maistulo.

Choro (Gravito)

Con

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth in the Lord

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men

INDEPENDENCE.

91

S.

S.

S.

The States O Lord with Songs of Praise shall in thy Strength re-joyce

The States O Lord with Songs of Praise shall in thy Strength re-joyce

The States O Lord with Songs of Praise shall in thy Strength re-joyce & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joyce & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest &c

The States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice

&c.

& blest &c.

Con.

Heav'n their cheerful voice to Heav'n their cheerful

voice

blest with thy Salvation

in thy Strength re-joice & blest with thy Sal-va-tion raise to Heav'n their cheerful

voice

thy Sal-va-tion raise to Heav'n their cheerful

voice

& blest &c.

& blest with thy Sal-va-tion raise to

raise to Heav'n their cheerful

voice

& blest with thy Sal-va-tion raise to Heav'n their cheerful

& blest with &

cheerful

voice to

& blest with thy Sal-va-tion &c.

Heav'n their cheerful

voice

& blest with thy Sal-va-tion raise to Heav'n their cheerful

Con.

93

Heav'n their cheerful voice

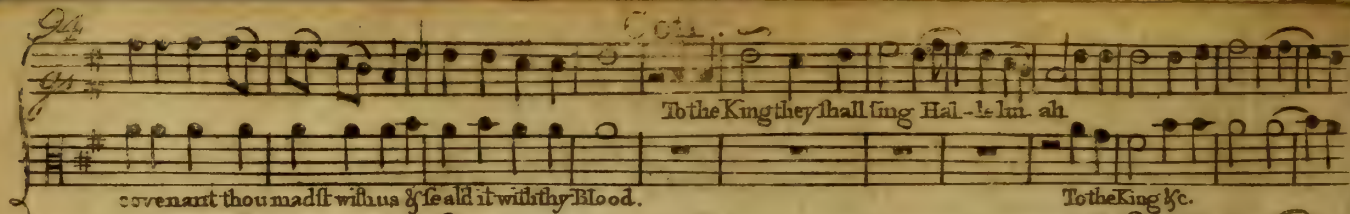
To the King &c.

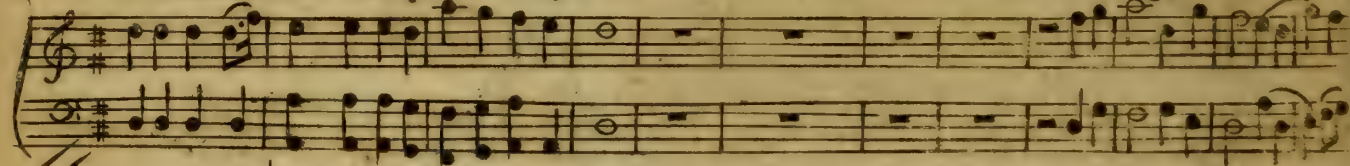
To the King they shall sing Hal-le-lui ah

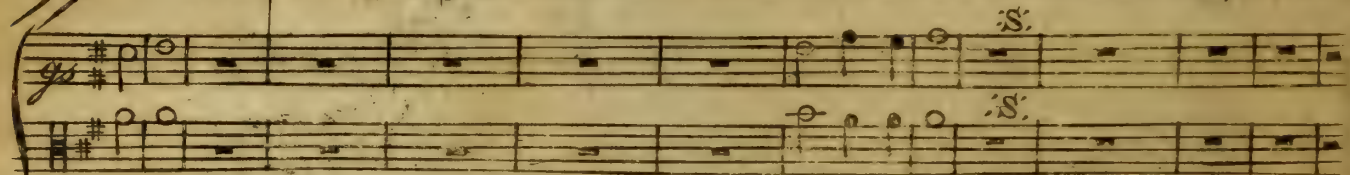
Thy

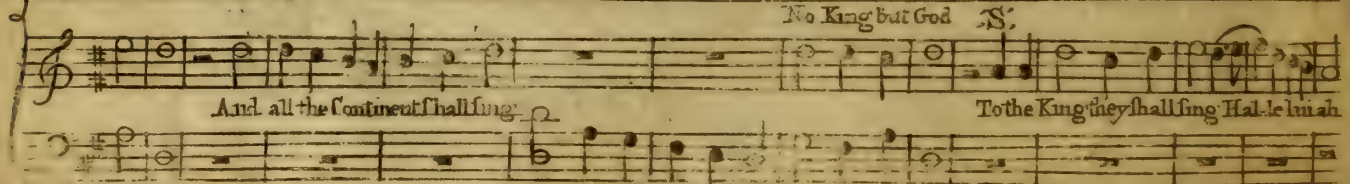
A covenant of Peace thou mad'st with us confirmed by thy word

thy goodness & thy tender care have all our fears de-stroy'd. M 2.


 To the King they shall sing Hal-le-lui-ah
 covenant thou madst with us & seal'd it with thy Blood. To the King &c.






 No King but God
 And all the Continent shall sing To the King they shall sing Hal-le-lui-ah

Down with us ea King

Con

25

To the King &c.

And the Court-neat shall sing God is our rightful King Hal-le-luiah & the Continent shall sing

God is our gracious King Hal-le-luiah They shall sing to the King Hal-le-luiah They &c.

A men The

Let us sing to the King Hal-le-lui-ah

Ha

-le-lui-ah God is the King A men

Hal-le-lui-ah

Lord is his Name

A men

May his Blessing de-scend without end on ev-ry part of the Continent May

The day after, or ſecond day of this Paſſhall Feaſt, the
 a Comer of all ſuch-fruits of their Come, as a Lam-
 burnt offering to the L O R D: before which time the
 yeeres fruits, which at that time in thoſe Countreies beg
 knowledge G O D the giuer thereof. f *Philoſoph.* That
 oherwiſe brought in his Sacrifice to the Prielt, ſacrifice
 his owne hands: and elſewhere ſ hee aſſigneth the ſame
 the *Synedrion*, ordayned three hundred and fifty yeer
 that the Paſſe-ouer ſhould not be ſolemnized on the ſe-
 weeke: and therefore when it fell on the fixt day, which
 red to the ſeventh, at the time of Chriſts Paſſion, and h
 night before, according to the law of G O D.

This *Eleazarus* ordayned, that the Feaſt of ſix ſhou
 ſecond, fourth, or ſeventh: Or Pentecoſt on the third, f
 Tabernacles, on the firſt, fourth, and fixt: Or the Eaſt-
 or fixt: Or their New-yeeres day, on the firſt, fourth, and
 the booke of *Samuel* *Pauls* Maſter, which they did in
 Sabbaths, (in ſo ſtrict a reſt) together, and carrying boue
 feaſt fell thereon; and on other ſuch reaſonleſſe reaſons.

After this ſixteenth day of the moneth, or ſecond d
 which firſt of all, ſickle was thruſt into the Harueſt, ro
 to G O D, were ~~in~~ bred ſeuē inuite *Weekes*, and the
 tieth, (accounting inſinually) was celebrated the Fe
 uing his name of that reckoning of fifty: and *Seve*
 cauſe of this reckoning of ſeuē Weekes, it is called
 of the *firſt fruites*: the i rites thereof are preſcribed
 was in reſpect of the Law then giuen on Mount Sinai
 licall Law, which C H R I S T, hauing aſcended y^e o
 bles of ſtone, but in fleſhlie Tables of the heart, when
 the holy Ghoſt to his Diſciples, as a remembrance
 Harueſt-fruits, and of their poſſeſſion of that land whe
 neſt, which in the wildeſſe they wanted.

As the ſeventh day in the week, ſo the ſeuen moneth
 part ſeſſiuall: ſetteth for that purpoſe, as the fruits of the
 The firſt day of this moneth was, beſides the ordin
 a Theſe New-
 Moone K, the Feaſt of *Trumpets*, in reſpect of that rit

f *Philoſoph.* *Iud. de*
via Moſi. 3.
 g *In Decalog.*
 h *Hoſpinſide ſe-*
ſti. Iud. c. 3.
ſiddonati. in
Mat. 26.

1 *Exod.* 23. 16.

Ab. 2. 4.

